

"JULIUS CAESAR"

William Faversham Revives Shakespeare's Tragedy.

AT THE LYRIC THEATRE

And Makes a Real Success in the Part of Marc Antony.

Mr. Faversham has courage and good judgment. By the exercise of both and a conspicuous talent he advances, each year, in the esteem of his public.

Marc Antony is an actor-proof part. Like Hamlet, it plays itself, and no one was ever known to undertake it with a discreditable result.

The Marc Antony of Faversham, the Brutus of Tyrone Power and the management of the stage crowds are what will be called the "features" of this revival.

The revival of this tragedy is, on the whole, dignified and worthy. And it was received with enthusiasm.

One spectator with more enthusiasm than discretion clamored: "Speech! Speech!" before the curtain had descended on the Forum scene, and roared for it again when the curtain had shut away that moving spectacle.

Mr. Faversham's speech did not satisfy him; he must have one from the actor. But the actor had the good taste to send a member of his company before the curtain, with a message to the effect that such oratory as might break forth would be delivered after the play had finished.

And when the play had finished, the actors and managers were to be guided by similar good sense, merely auditors of speechmaking from the footlights might be abandoned in time.

Last night's performance of this tragedy was probably as good a one as the present day may command. And it was not overladen with scenic diversions.

Shakespeare was given a chance. And there were no long waits between the acts. It is understood that Mr. Faversham's season at the Lyric Theatre is limited to a few weeks. It is likely to be a successful season, whether long or short.

Mr. Faversham is to be congratulated upon his Marc Antony.

CAST OF "JULIUS CAESAR." Tyrone Power, Arthur Elliot, Fuller Mellich, William Faversham, Frank Keenan, Berton Churchill, Joseph Elmer, Arthur Elliot, Maurice Franklin, Charles Chase, Ralph Chapman, Populus Lena, Ward Thornton, Frederick Howe, Benjamin Kupper, Richard Clifford, Miss Elsie Hines, Miss Elsie Hines, George C. Somner, Charles Chase, Joseph Elmer, Lionel Belmont, Herbert Belmont, William Pennington, William Pennington, Miss Jane Whistley, Miss Jane Whistley.

"OUR WIVES" AT WALLACK'S

Satire by New Playwrights Proves Amusing.

The comedy from the German (no particular credit given) entitled "Our Wives," which was presented at Wallack's Theatre last night, proved clever and amusing after it got started.

The first act was unpromising, but the second, which carried the burden of the piece, was full of spontaneous and unexaggerated humor.

The general theme is the illusions of love converted into matrimony, and these illusions are dealt with genially and in a not too sardonic spirit.

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THE ASSASSINATION SCENE. In William Faversham's production of "Julius Caesar," at the Lyric Theatre. The actors, reading from left to right, are Tyrone Power, Arthur Elliot, Fuller Mellich, Berton Churchill and Frank Keenan.



"A RICH MAN'S SON" New Comedy by James Forbes at the Harris Theatre.

James Forbes ventures much further into the path of sentiment in his new comedy produced at the Harris Theatre last night than he did in his earlier plays. Mother love, the lasting, clinging, believing love of a woman for her son, is the theme on which the author has in his happy way written his own variations.

And as was to be expected from Mr. Forbes, these variations are bright, snappy and amusing. Keen satirical flings at the tendencies of the day and its manners, customs and people are intermingled with delicious humor.

"My brains are all right, but my figure is all wrong," sighs Mrs. Plummer. And again, "Most women in New York come nearer to nature than I would dare."

And when asked: "But you are going into society, are you not?" she replies, "Yes, if the union will recognize our card."

"Are you not a human being," she demands of one of her household. "No! I'm a maid," is the reply. And her remark that "if you thought a woman's past showed in her face," brings the retort, "Not when it is properly massaged."

This is sufficient to show that Mr. Forbes's pen has lost none of its cleverness; the comedy is plentifully sprinkled with similar shafts, and while the action moves slowly until near the close of the second act there is never a dull moment.

As to the story of the play, it is not new. A rich man's son inclined to daily with the pleasant things of life falls in love with his father's secretary, despite the desire of the latter that his son shall marry a young woman who is alluded as "in society."

The boy's mother, who dislikes her husband's social aspirations, sympathizes with her son and takes his part to such a degree that she is willing to leave her husband when he threatens to turn the son out of doors.

The discovery by the father that the secretary had been responsible for his son's turning to the serious things of life brought about a reunited and happy family.

The last act, which passed in the parlor of a country hotel, was extremely amusing.

The company was excellent in its interpretation of Mr. Forbes's comedy. Jessie Ralph, who played the mother, was sincere and convincing when necessary.

Louise Rutter, the secretary, played naturally and met the requirements of the part with ease.

Paul Everett and Ralph Morgan were good as the father and son, respectively, and Lillian Sinnott was a vivacious if very slangy young girl "in society."

The part of the young clergyman was played by John Cumberland with delicious humor, and Jane Corcoran shared with Jessie Ralph the best lines of the play.

CAST OF "A RICH MAN'S SON." Eugene Woodard, Harold Grant, Paul Everett, Matthew Plummer, Jr., Ralph Morgan, Emily Plummer, Lillian Sinnott, Henrietta, John Cumberland, John Cumberland, Louise Rutter, John Cumberland, Walter Allen, Bennett, John Cumberland, John Corcoran, A. Constable, John Cumberland.

"MERRY-GO-ROUNDERS" HERE Burlesque Begins Week's Engagement at Columbia Theatre.

The "Merry-Go-Rounders," with George P. Murphy as featured player, are whirling round to the accompaniment of music at the Columbia Theatre this week, having begun the revolutions at yesterday's matinee.

The burlesque is in two acts, deals with the adventures of a janitor, impersonated by Murphy, with the assistance of Leo Hayes, who is a failure as a detective in the play, but a success as a dancer.

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